

Outline, Week 13

Part I of *Middlemarch*

Readings

- George Eliot, *Middlemarch* (Books I through III)
- Leah Price, *The anthology and the rise of the novel*, Chapter 3 “George Eliot and the production of consumers”
- David Kurnick, “An Erotics of Detachment: *Middlemarch* and Novel-Reading as Critical Practice”

Talking about Critical Readings

- Talking about David Kurnick’s “An Erotics of Detachment,” whom all three of our writers this week have engaged with: thoughts? questions? doubts?
- thinking about the novel as “critical discourse” and the implications this has for narrator and character relationships, reading practices, etc.
- Clarification for me: what is “novelistic desire” though? The aspiration for the epic? Detachment and objective or multiplicity? I do think that Kurnick is wielding this term on several different levels; and of course, some other obvious questions, is this desire in *Middlemarch* gendered in a way that the example of Frederic Moreau is not?
- Keton’s criticism summary!
- Sagnik’s seminar paper?
- Laura’s seminar paper?
- Leah Price’s “George Eliot and the Production of Consumers”
- Eliot and Narration
- Novel vs. Anthology (vs. Poetry)
- Her epigraphs to each chapter?
- Review and self-review or self-consciousness of review?
- *Middlemarch* and its “social-scientific seriousness”
- What about Rosamund, Tertius Lydgate, and Fred Vincy and his uncles, and the entire other world of Middlemarch?
- Lydgate’s European backstory...
- Other passages we want to visit?